

Dedicado a mi amigo, el popular compositor Rafael Tuegols.

Donación
A. Pelaia
-327-

Son Grupos

TANGO



Letra y Música de:

G. H. MATOS RODRIGUEZ

Obras populares del mismo autor
MOCOSITA — LA CUMPARSITA

Ediciones musicales
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QUEDA HECHO EL DEPOSITO QUE MARCA LA LEY

SON GRUPOS

TANGO

Editorial A. PERROTTI

Letra y Música de G. H. MATOS RODRIGUEZ

PIANO

8. *f* *con alma*

The first system of piano accompaniment is written in 2/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It begins with a forte (f) dynamic and the instruction 'con alma'. The melody is primarily in the right hand, featuring eighth and sixteenth notes, while the left hand provides a steady harmonic accompaniment with chords and single notes.

8.

The second system continues the piano accompaniment. It maintains the 2/4 time and three-flat key signature. The right hand features more complex rhythmic patterns, including triplets and sixteenth-note runs, while the left hand continues with a supportive harmonic role.

8.

The third system of piano accompaniment follows the same musical style. It includes various rhythmic figures and chordal structures typical of early 20th-century tango piano music.

8.

The fourth system of piano accompaniment continues the piece. It features a mix of melodic and harmonic elements, with the right hand often carrying the main melodic line.

8. *alta*

The fifth and final system of piano accompaniment on this page. It concludes with a melodic flourish in the right hand and a final chord in the left hand. The instruction 'alta' suggests a change in dynamics or a more spirited ending.

So
Si tu nu
M
Ni sabe
Si yo b
Es una
Que per
Por una
A
Que han
Pretende
Que hoy
Y llorás
Sin pens
El poner
Ca
Que se n

No te acordás
Ella quedó con
Para poder al
Que saturó sien
Hasta que un d
Y tu rumbo ca
Que en el olvid
Aquel nido de

Si
Que aún
Aquello c
Recordar
Todo el m
Y el frío
Te atorm
La
Luego qu
Mu
A su ald
Y una ma
Entre trin
Recordand
Mu
Para sien

Con energia

First system of the musical score. It consists of a piano part (grand staff) and a bandoneon part. The piano part begins with a forte (*f*) dynamic and a key signature of two flats. The bandoneon part enters in the third measure. The system concludes with a double bar line.

2ª vez Violines Consordina

Violines 1ª vez pizzº piano 2ª vez soave 8ª alla

p Con gracia

Second system of the musical score. It includes a violin part (single staff) and a piano part (grand staff). The violin part is marked with a forte (*f*) dynamic. The piano part is marked with a piano (*p*) dynamic and the instruction "Con gracia". The system concludes with a double bar line.

Third system of the musical score. It features a piano part (grand staff) and a violin part (single staff). The piano part is marked with a mezzo-forte (*mf*) dynamic. The violin part is marked with a forte (*f*) dynamic. The system concludes with a double bar line.

Fourth system of the musical score. It features a piano part (grand staff) and a violin part (single staff). The piano part is marked with a forte (*f*) dynamic and the instruction "Brillante". The violin part is marked with a forte (*f*) dynamic. The system concludes with a double bar line.

Fifth system of the musical score. It features a piano part (grand staff) and a violin part (single staff). The piano part is marked with a mezzo-forte (*mf*) dynamic and the instruction "morendo". The violin part is marked with a piano (*p*) dynamic. The system concludes with a double bar line and a key signature change to one flat.

Tangos de Moda

Allá en el Bajo - Siga el corso
Tus besos fueron míos - Rulitos
Lágrimas - Portalito - Meditando
Justicia Criolla - Hilos de Plata
Huerfanita de Amor - Borracho
Camisita verde - A media Luz
Desengaños - - Rosas Rojas
Espinass de una Flor - Mocosita
La Maestrita - Canaro en Paris
Se fué Taborda - Son Grupos
El poncho del olvido = Pato
Rey del Bosque = La Violetera

Editorial A. Perrotti.

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RECHACE TODO EJEMPLAR que no lleve la firma del autor
o el membrete del editor, por ser EDICION FALSIFICADA